

PERCEIVED AESTHETICS VISUAL DESIGN ELEMENTS OF A PACKAGING DESIGN: A Preliminary Study

Raja Intan Suhaylah Raja Abdul Rahman ^{1,2}

¹ Multimedia University

² International Islamic University Malaysia

raja.suhaylah@live.com

Azman Bidin ³

Multimedia University

³ azman.bidin@gmail.com

Lim Yan Peng ⁴

Multimedia University

⁴ forestesther@gmail.com

ABSTRACT

In this paper, an introduction to review of literatures on aesthetics that concern on the visual design elements. Several aspects are discussed: the visual design elements and the aesthetics values through product aesthetic evaluation. In a theoretical approach, qualitative method has been applied at this preliminary stage. Prior to previous studies, this paper implements the method of reviewing content analysis, interviews and actual survey and observations, whereas stimuli are in the consideration for future analysis. A set of survey items have been identified for evaluation purposes for future recordings. Referring to previous studies, it has evidently presented that packaging attributes and aesthetic design elements have a great influence towards the consumers. Identification of the visual design elements are incorporating best to ensemble the cultural values such as graphics and sizes, the shape, colors, illustration, logo and brand name, typography, pattern, decorations and other product facts. An evaluation towards aesthetic upon those elements resulting as a symbolic value inclusive of the packaging features such as shape and materials which have been found out to be informative (Becker, van Rompay, Schifferstein, & Galetzka, 2011). However, understanding between the theory and aesthetic judgment may progress to new findings in which are applicable in designing a packaging design prototype and would be seen as new design directions for SMEs food packaging in particularly in Malaysia. According to Desmet & Hekkert (2007), being an integrated discipline that requires aesthetic, marketing, ergonomic and engineering skills, which occur within type of multidisciplinary; it projects design research as a special subject. New concepts have been introduced in addition to adopting new concepts from other disciplines of design research in which may stimulate new design directions.

Key Words

Visual Design Elements, Packaging Design, Aesthetic.

INTRODUCTION

An independent evaluation amongst individuals in appraising 'aesthetic' may varies across culture, of course which include personal background that differs from one person to another. Furthermore, the physical attributes of a product may involve activities such as identifying, recognising, exploring, purchasing, associating and many others perception and cognitive process. Upon this study, in the case of packaging design, the establishment of a design on a package is standing in the objective to be 'beautiful' and to associates with good qualities. As people would relate aesthetic with something 'beautiful', 'pretty', 'nice', yet it does not essential when person A evaluates a product which is 'nice', person B will affirm to that proclamation. Categorising different level of sensory experiences might produces different understanding of the function of 'aesthetic', for example. In the field of graphic design, principles and fundamentals of art and design play vital role in producing such 'aesthetic' values. In engineering field for example, kansei engineering approach is by applying human –

centered technology in developing new products which to find relationship between product experience and product properties in eliminating the desired experience towards a product (P. Desmet & Hekkert, 2007; Mamaghani, Rahimian, & Mortezaei, 2014). A human – centered design process is well known for its' experience based design. It much rather depending on the behaviours of targeted respondents rather than looking at the demographic factors. Affective response has had been discussed in linking to the response to some sort of cognitive situation which interrelated with behaviour, cognition and experience taking into account other psychological states such as emotions, feelings, moods, sentiments and passion (P. Desmet & Hekkert, 2007; Henson et al., 2011). Linking both visual design elements and affective response, may lead to product experience as new design directions for designers. According to (P. Desmet & Hekkert, 2007), there are three types of experience that will be discussed in the next section of this paper. In general, the three types are levels of product experience which are aesthetic pleasure, attribution of meaning and emotional response. In other findings of Hekkert (2006), based on a schematic model of aesthetic experience (adapted from Leder et al., 2004), experience as a whole does not count as aesthetic. However, the first two or three stages of the model that comprises perceptual analyses, implicit information integration and explicit classification would be recognised as an aesthetic part. These considerations of design aesthetics, is to identify and explore the new design possibilities as reliable and potential design cues for future SME food packaging design in Malaysia.

LITERATURE REVIEWS

Aesthetics

Speaking on the aesthetical evaluation in the cultural and society context, there are too many objects to be considered. For instance, how does a packaging design attract users in the same way reflecting the local cultural design attributes? What would be the design traits? What kind of physical structure would suit best the cultural values? Visual elements have lot more to tell to associate with all these inquiries. The power of the physical structure of a packaging may influence the buying decisions as it distinguishes a product from the others. This statement may lead the example by the Coca cola bottle shape evolution in 1915, with the birth of the contour bottle. It has started in 1899 where the structure of the bottle was straight-sided Hutchinson bottles with a metal stopper. In 1906, and amber-coloured and clear straight-sided were introduced. Throughout the journey, in 1955, it's all about the sizes in which to give consumers packaging options in consuming the beverage. In 1960, different materials have been used; aluminium cans were introduced in the U.S with graphic included so that people will recognise the Coca Cola brand. In 2008, subject to the packaging design, Coca Cola has been awarded the first ever Design Grand Prix at the prestigious Cannes Lions for the brand's refreshed visual identity and the aluminium material that was being introduced (<http://www.coca-colacompany.com/timeline-the-evolution-of-the-coca-cola-bottle/#2008>). Orth & Malkewitz (2008a); Hekkert (2006) , has mentioned on the gratification of senses and it has taken Coca – cola bottle as a perfect example of this sensuous delight. In this paper, the meaning and the theoretical subject of aesthetic are being used to refer to the possible visual design elements in forming the design possibilities for food packaging of SME food products. Looking at the elements as a whole, it produces gestalt of elements which it works as a holistic design. Generally, the characteristics of the user such as personality, skills, background, cultural values and motives are best associated with the product attributes that include shape, texture, colour and behaviour of the product characteristics. More often than not, physical actions and perceptual and cognitive processes involve perceiving, exploring, using, remembering, comparing and understanding will finalise to an experience whereby the 'experience' is being identified as affective. Although, in theoretical approach, there are various explanations on aesthetic, it has been identified three type of product experience which includes i) Aesthetic Experience, ii) Experience of Meaning, iii) Emotional Experience (P. M. a. Desmet & Hekkert, 2007). These three levels are the level of experience and it is shown that visual domain has a connection with aesthetic experience. Thus, Hekkert, 2006) elaborates on aesthetics are merely

being used to gratify our senses which is commonly applied to aspects that relates to the experience of art. Experience of art such as aesthetic judgement, aesthetic attitude, aesthetic understanding, aesthetic emotion and aesthetic value are then considered as part of the aesthetic experience. As the meaning of aesthetic itself can bring a broad meaning, as in to be interpreted in a subjective way, Ghazali, D. & Sulaiman, A. (2016), share their thoughts that aesthetics and the visual design elements are much relying on “to whom we are presenting” and the appraisal of the aesthetic values might differ amongst different groups and viewers.

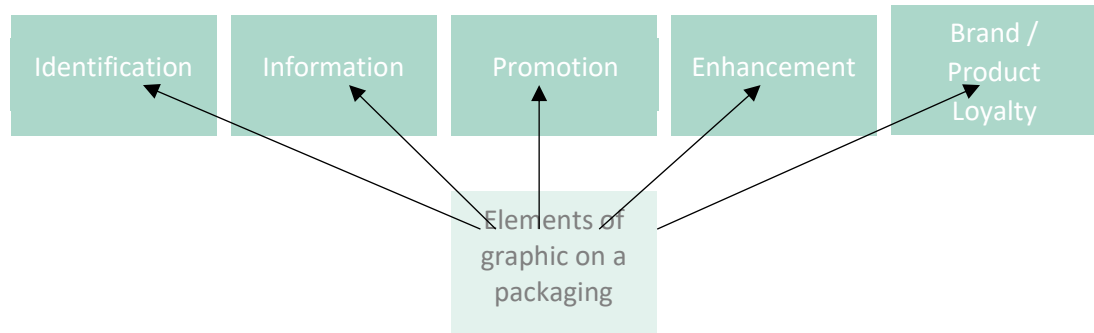
Visual Design Elements

As the literature reviews support the subject of aesthetic, there are numerous field that are discussing on this subject. May it be in science to the subject of art, it has its own value of aesthetic. As viewer tends to see beauty things in different ways. In general, most viewers, consumers, tend to look at the beauty of product; which according to experts “it depends on the level of the targeted respondents”. However, how do designers in particular perceived the beauty of art of a packaging design that would deliver the message of certain product such as food products? Is there any different perception and approach between those; whom with design background and those whom are not?. Therefore, it is vital to understand what are the elements that should have on a food package design that are commonly consider as the essential criteria. As it tends to act as 1. Identification, 2. Functionality, 3. Personality, and 4. Navigation (Design Matters:Packaging 01, 2008, p.43-53). As long, it is being visualised, considering it as visual design elements – consideration of the beholder’s eyes are fundamental; taking into account of the views both consumers and designers.

Hayati (2014), in a chapter of ‘Mekanisme Reka Bentuk Yang Efektif’ (p.67) that specifies on food packaging, has shown out that there are several features which affect the design of food packaging’s and are label as below :

- | | |
|---|--------------------------------|
| 1. Brand and logo name of product/company | 10. Halal logo |
| 2. Text | 11. ‘Buatan Malaysia’ logo |
| 3. Product’s name | 12. Tagline |
| 4. List of ingredients | 13. Illustration / photography |
| 5. Nutrition facts | 14. Colour |
| 6. Weight | 15. Consumption details |
| 7. Distributor/Manufacturer’s name | 16. Price |
| 8. Expiry Date | 17. Environmental details |
| 9. Barcode | 18. Caution notice |
| | 19. Other symbols |

In addition to the packaging’s label, the mechanism of the structure of a packaging design inclusive of graphic design as well. Among the visual elements that are being mentioned are typography, graphic image (of photography and illustration), colour, shape, size and materials in which hold the capability in building the structure of packaging design. It is vital to have those elements in general to attract consumers and to deliver representative symbolism upon particular product. Elements of graphic design as mentioned above in a packaging functioning as shown below:



Adaptation from Hayati Mokhtar (2014) *Inovasi Pembungkusan Makanan Efektif*

According to Silayoi & Speece (2007), packaging elements can be divided into two categories, which are visual and informational elements; both are inline with the hierarchy of needs that would hold several values of the package which relatively connected to the product types. It can be an example of package design which act as the needs of physiological, safety, belonging, esteem and self-actualisation (Design Matters:Packaging 01,2008, p.13). While Wang, Regina W Y; Chou (2011) has categorised it into the aesthetic design elements and functional design elements, apparently it is the fundamental objectives designing a package design to look at industrial purposes. Thus, the visual and aesthetic design elements consist of graphics and size, shape of the packaging, in addition, considering the colour, illustration (lines, symbols, graphics, patterns and pictures), logo and the brand, typography (company name and product name), pattern design (lines, patterns, illustrations, photos), brand name and address, product facts and usage instructions, ingredients, volume (weight) and decoration to form a layout.



Figure 2

Four main packaging attributes to influence the consumer's packaged food brand
(Wang, Regina W Y; Chou, 2011)



Figure 3

Four main packaging attributes to influence the consumer's packaged food brand
(Silayoi & Speece, 2007)

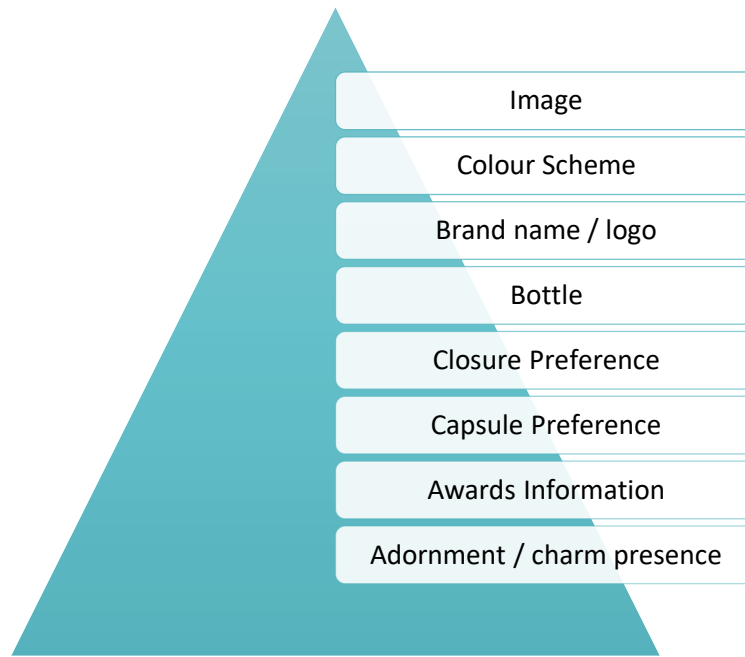


Figure 4
Package Design Elements by Professionals
(Orth & Malkewitz, 2008b)

Design Elements and the principles and perception

Observing a packaging design, there is a form of each particular package. The evolution of form derives from the art tools and media in designing the shape of a packaging design. Thus, this form are created of the element of art which includes line, shape, value, texture, colour; which are being employed according to the principles of design organisation. These principles, are the combination of harmony and variety which each of it involving i) repetition – rhythm closure – visual links and ii) factors of difference contrast – elaboration. Out of this combination, there are the principles of balance, proportion, dominance, movement and economy. Conclusively, all these create space where its produce unity in an artwork which usually being used in an artwork production (Ocvirk, Stinson, Wigg, Bone, Cayton, 2001, p. 33). However, the sequence often being altered. The main understanding of this sequence is that it would lead to perception and good gestalt -- How viewers perceived things or an object as a whole. It is vital to understand how seeing ad believing a particular object will convey a meaning which works with the fundamental principles of perception. May it be type, illustrations, or a photograph the brain is processing to analyse it which according to some personal experiences, innate responses and psychological considerations.

“Realism in art and design is not an absolute but a convention that our culture and personal background create from visual data”

(Arnston, 2003, p.44)

In addition, food products have been identified to have the uniqueness among other industrial products; in which it can be by devising the five senses of sensory experience. According to Schifferstein et al. (2013), the five senses include vision, audition, touch, smell and taste. All these may deliberate the impact through a package design. Therefore, by looking at a food packaging design generally it could portray the image of delicious; and by this word the five senses which have been clustered could bring all these onto a package. Touching on the taste of a food product, the reason of packaging nowadays are more how the consumer used the product and how packaging helped make it a better experience (Reynolds, P. (2015, December). McCormick & Co. – perfecting the art of staying relevant. Retrieved from <http://www.packworld.com/package-design/structural/mccormick-co-perfecting-art-staying-relevant>. At McCormick, convenience and portability are the heavy influencers as part of the design efforts of their packaging design.

“As McCormick approaches its 127th year of “bringing passion to flavor,” it appears to be hitting on all cylinders where packaging innovation is concerned. “To be an innovative company,” says Faridi, “you need to focus on three things: culture, strategy, and thought leadership. You should cultivate a culture that is high energy, agile, inclusive, and non-hierarchical”

All-encompassing visual design elements that can be seen on a packaging design is vital and are in trending incorporating with the cultural and product needs. In a very general supportive measurement, the cultural aspect may enhance the values of a product, may it be food and beverages, industrial product, fashion and textile and others. There are several products to mention, food products, are in line with the effort towards these cultural approach design. For example, the idea of healthy of Sargento Foods, tasty snacking has been communicating through yin-and-yang shaped thermoform and round multipack sleeve. It was about the shape of the packaging design and the symbol that has being used to approach the targeted consumers. Colours are obviously being selected to perform and deliver messages of taste and nutrition, which presenting salty, sweet and savoury flavours. Visual appeals have been the concern of this product and packaging design, by having its' unique geometric shape (Mohan, A.M, 2015). Retrieved from <http://www.packworld.com/package-design/shape/yin-and-yang-package-supports-theme-balanced-snacking>.

Aesthetic

“Designers are educating the consumers” – in many ways. As a chief executive officer of packaging and security design centre of SIRIM Berhad, Mr Sulaiman Arshad uttered that the responsibility of a designer to educate the consumers are compulsory as to introduce the brand, the name of company who produce the food products, barcode and halal recognition.

“A legal product that went approval by KKM, register with SSM are acceptable with any design that visualised, of course a mouth-watering food product. The level of aesthetic is much depending on generations”.

Aesthetic experience was being mentioned by previous scholars on the contribution to a dynamic aesthetic interaction between it's' form and functionality to the user. However, in presenting product properties, which looking at a package design case study, a product which typically being identified as 'artefact(s)' are able to convey its' aesthetic and symbolic values in certain ways, where it draws attention by visual attributes and holds the probability of communication as the affluence of a particular product. This on-going process which has documented by (Locher & Locher, 2016), which has also considering the user's level of aesthetic sophistication such as experience in the arts and design, personal tastes, level of education, cultural background, personality and the state of emotional and cognitive during the aesthetic experience which occurs during an interaction with a

product. Focusing on user's level of aesthetic, the Schwartz Theory of Basic Values covers the structure of values of a) Openness to Change; b) Self-Transcendence; c) Conservation; d) Self-Enhancement. In this theory, at a basic level, it arises in a circular structure, which not all types of values are applicable for this case study.

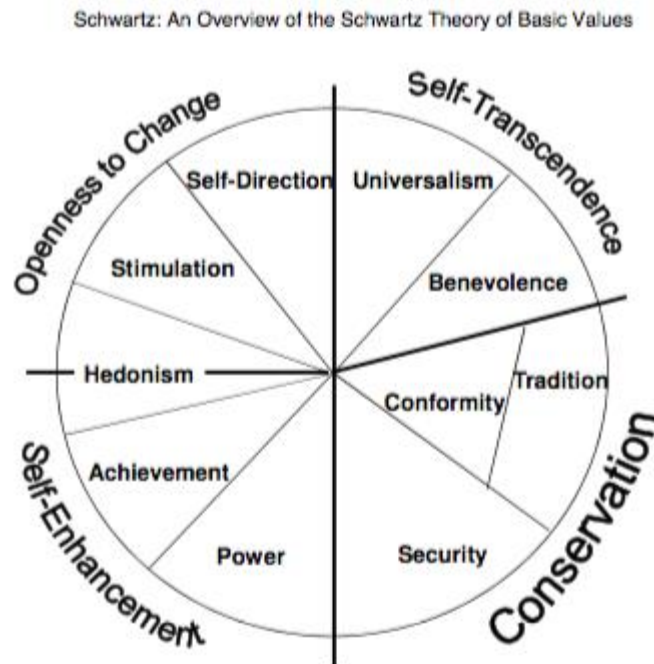


Figure 5
Theoretical model of relations among ten motivational types of values
(Schwartz, 2012)

At this preliminary stage, listed as below are the possible values in evaluating aesthetic quality of people with design background.

b) achievement and hedonism-- self-centered satisfaction;

c) hedonism and stimulation--a desire for affectively pleasant arousal;

d) stimulation and self-direction--intrinsic interest in novelty and mastery;

g) benevolence and tradition--devotion to one's in-group;

Figure 6
Adaptation of Schwartz Theory of Basic Values:
Motivational emphases of adjacent values

In a theoretical approach, with visual elements on a packaging design it may represent multiple design elements as a whole, by looking at the theory of Gestalt; Gestalt Principles and Principles of Design as being mentioned by Orth & Malkewitz (2008). Gestalt psychology is seen as the perceptions of the whole in designing a holistic design. Considering two images have the distinctions of figure – ground, it would give the effect of prominent effects as the figure and which one would be treated as the background. Referring to figure 7, the factors that have been found out were “natural”, “harmony”. “elaborate”. Although this factor was being done upon logo designs, the observation ran through the design element which commonly being depicted on experienced objects.

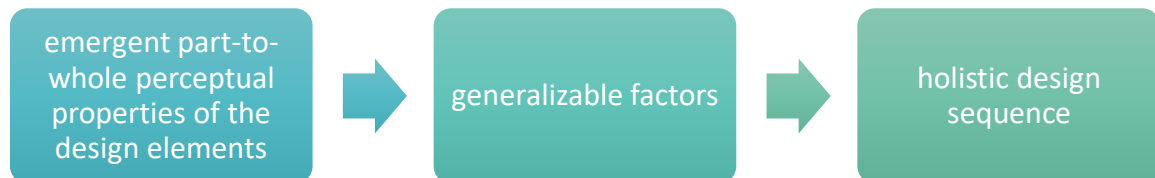


Figure 7

Theoretical considerations according to Orth et al. (2008)

In a previous research that has been done, there are limited design research on holistic designs and its' underlying factor exists, which product categories could actually be differentiate according to groupings. The issue arises of that is being seen as lack of meaningful guidelines to in assisting design stakeholders in creating holistic design. Concerning on this issue, companies need guidelines of taxonomy of design types to achieve brand management goals. This guideline would allow managers perform better communication with designers and it would provide designers with the structure as designers need to maximize their creativity. And to develop the guidelines, identifying the design elements and factors are important which to be used by designers on different package design categories. These identified factors and visual design elements that could bring the potential impression, visual perception and meaning of a packaging design which are interrelating to the five senses of sensory.

Affective Response

Affective response is a response where it elicits in human – product interaction. Packaging design has not been mentioned as part of this interaction, nevertheless the aesthetic components of product experiences might be practical. Generally, it is being composed from the result of emotion.

“Consumer researchers have studied the influence of experience on consumer behaviour. Creusen (1998) showed that affective responses to product appearance in influence purchase decisions, and Oliver (1993) discussed the relationship between affect and post-purchase product evaluation. In the field of engineering, Kansei has gained popularity. Kansei engineering is a method that was developed to find relationships between product experience and product properties, in order to use these properties to design products that elicit desired experiences (see e.g., Schütte, 2006)”

(P. M. a. Desmet & Hekkert, 2007)

Small Medium Enterprise (SME)

This paper is looking towards the effort of package design for SME food products, in Malaysia. Apparently, by looking identifying the degree of aesthetical design values as a potential design improvement shall consider on the Islamic marketing; where *Halal* as a descriptor. In SIRIM latest SMEs Business Development Implementation Model of food and beverages sector, Halal certification is at the level2 before an SME product could go for the next stage of Quality Improvement and brand Development. To go global, *Halal* descriptor is important as it's predicted that Muslim populations

will exceed 10 percent out of the country's total population and Muslim's are reported to be more than one-quarter of the earth population by 2030 (Solomon, 2015, p.448). When it comes to Small Medium Enterprise business, it is imperative to identify the level of the industries; Mikro, Medium (Sdn. Bhd.), Big (International link to locals). In the industrial of packaging design for SMEs, the knowledge of packaging design inclusive of the networking, the application or media usage and not forgetting the level of product's quality. Therefore, the exposure of personal values of attitudes, beliefs and behaviours are contributed to this designing process (Sulaiman, 2016).

Packaging Design and the evaluation

"Explication of the aesthetics centrality concept is potentially important in understanding consumer decision processes. In particular, aesthetics centrality may determine the manner in which product aesthetics are evaluated and used in arriving at a purchase decision".

Bloch, P. H., Brunel, F. F., & Arnold, T. J. (2003)

In supporting to to Ghazali and Sulaiman (2016) statements on individual differences in responsiveness to visual aesthetics depending on consumer behaviour variables such as 1) product involvement, ii) brand loyalty, iii) materialism, iv) innovativeness, v) self – image congruence, vi) choice, vii) usage behaviour. However, these variables are more considering on the consumers not the designers who hold the responsibility in designing the packaging design. As designer task is to understand the consumer decision process, part of the practice.

"In a study on the impact of food packages on choices, a large majority of consumers indicated that they would purchase a product that was packaged more attractively because they judged its quality to be higher (Peters-Teixeira and Badrie 2005)."

Orth, et al. (2010)

Thus, accepting the process of central (quality) or a peripheral (attractive route) is vital throughout this process of designing attractive visual elements. The different levels an individual perceives an object is different; in which contributed by several factors as mentioned in previous chapters.

PROBLEM STATEMENTS

The problem statements in this research paper are leading to the gaps as the finding of this research would act as;

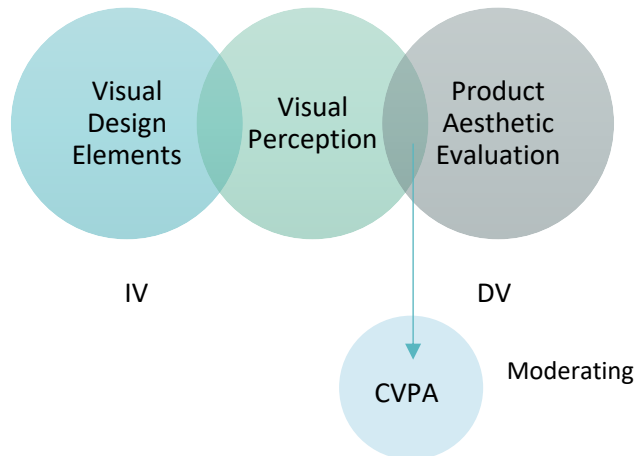
- 1) An extension to the current comprehension of theoretical and design approach on the degree of current aesthetically values on packaging design for SMEs food products within Selangor, Malaysia;
- 2) Guidance in concerning on designing aspects from individuals with design knowledge.

Evidence of packaging innovation design which looking at the aesthetic values have repeatedly discussed in Malaysia, however, evidence that focusing to current phenomena of packaging design of SMEs food products from individuals with design knowledge are limited at the moment. It may include the subject of the designers' knowledge and the food product. Numerous effort are currently operating to assist SME products going global. Realising design characteristics contribute to the development of effective marketing and branding strategies, utilising the packaging design elements of the SMEs still facing the exertions to compete with other brands of same products.

These gaps appear to be discussed amongst numbers of scholars which looking on the values of knowledge in appraising aesthetic values from individuals with design. Positioning as

mediating variables, the main studies of the aesthetic on packaging design elements are looking at the main attributes that was being mentioned by Silayoi and Speece (2007) and the symbolic functions by Bloch et al. (2003), in particular to answer the hypothesis of :

- H1 : Visual design elements on a food packaging enhance the visual perception as reliable design cues for food packaging design.
- H2 : Aesthetic evaluation has a positive impact towards the visual design elements of a food packaging design.



METHODOLOGY

In this paper, the methods of data collection involve observations and surveys alongside with review of previous literatures. Theories that touch on the design framework where it develops design-based solutions for the importance of the research study and lead to industrial needs are to be considered for further studies. Hence, this paper is focusing on the qualitative methods. This qualitative method is in to identifying the gaps of the problem statements which covers the aesthetic theories and visual design elements. To produce a quantitative method of questionnaire survey, the validity and reliability of this part is vital.

Interviews	Direct Observations	Physical Artifacts
<ul style="list-style-type: none"> •Encik Sulaiman Arshad ; CEO SIRIM Packaging & Security Design Centre •Assoc. Prof. Dr. Ghazali Daimin ; Branding & Visual Communication, Secirot Design & Corp Identity 	Designers' artworks (DDEC, SIRIM) Karnival Usahawan Desa 2015	<ul style="list-style-type: none"> •Designers' artworks (DDEC, SIRIM) •Karnival Usahawan Desa 2015

Figure 8
Qualitative method in this study



Figure 9
Physical Artefacts





Figure 10
Direct Observations

Interview Instrument for the Preliminary Study

For the interview segment, there are 7 steps being implemented. These 7 steps were adapted from Ford, N.A, 2014, p.125, on a thesis title *Packaging Development in an Ageing Society : Case Study approach in the United Kingdom Fast – Moving Consumer Goods Industry*.

Step 1 – Big Research Questions

The preliminary study was designed for the researcher to establish a broad perspective on packaging design, perception by the target respondents of people with design sensitivity on how to generate the future design possible of SME food products. It is also to generate initial insights within academicians (theoretical basis), industrial designers/graphic designers/packaging designers and SME's players/manufacturers/printers. Insights gained from this preliminary study were used to design and construct items for RQ1 and hypothesis 1, and to guide subsequent data collection in the survey.

Step 2 – Mini Research Questions

How do packaging organisations / SME Corp / SIRIM / DDEC /TetraPak etc. develop packaging design?

How do packaging organisations / SME Corp / SIRIM / DDEC /TetraPak etc. value SME Food Products compared to other brands/products?

How do packaging organisations / SME Corp / SIRIM / DDEC /TetraPak etc. perceive aesthetic and its' visual design elements?

Step 3 - Possible Interview Topics

The process of packaging design in the industry (SMEs).

How theory (aesthetic/cognitive/consumer behaviour) assist packaging design in Malaysia?

Perceived visual design elements of several products.

Perceptions of people with design sensitivity to products; what associations do they hold in designing a package design.

Acceptance of digital/virtual packaging design currently / future.

Step 4 – Cross Referencing

Cross referencing to ensure interview topics are in-line with the big research questions and hypothesis and delivering valid data.

Step 5 & 6 – Loose Interview structure

The current Computer Aided Design (CAD) used in packaging design.

Challenges to packaging design in the SME industry.

Perceptions of current society of SME food products (in terms of newness of a brand/product type)

Challenges to developing new products for SME food products (ready-to-eat meal / convenience food)

Step 7 – Cross Referencing

Cross referencing to ensure the loose interview structure is in keeping with the big research questions and hypothesis, thus supporting the validity of the data gathered.

Adapted

“Overview of the Planning and Preparation for Qualitative Interviews”

Ford, N.A, 2014, p.125

RESULTS & DISCUSSION

In this preliminary data finding, it is found out that there several visual design elements which are vital for packaging design in the context of food products. Referring to previous chapters in this paper and figure 2, figure 3, figure 4, shown there are repetitions of those elements by previous scholars. These retrieved visual design elements are ranging from scholars, professionals of academicians, industrial/packaging/graphic practitioners in the food and beverages products. In addition to these, the theory of aesthetic values of human basic values supports by the perception stages. As gestalt psychology was being mentioned as and are seen as the perceptions of the whole in designing a holistic design; perception also is being identified as a three-stage process that translates raw stimuli into meaning. Thus, the multisensory of the five senses : vision, audition, touch, smell and taste have deliberate the impact through a package design (Schifferstein, Fenko, Desmet, Labbe, & Martin, 2013). The three – stage process are reflecting the stimuli of sensory to the sensory receptors which finalising as an ‘Interpretation’.

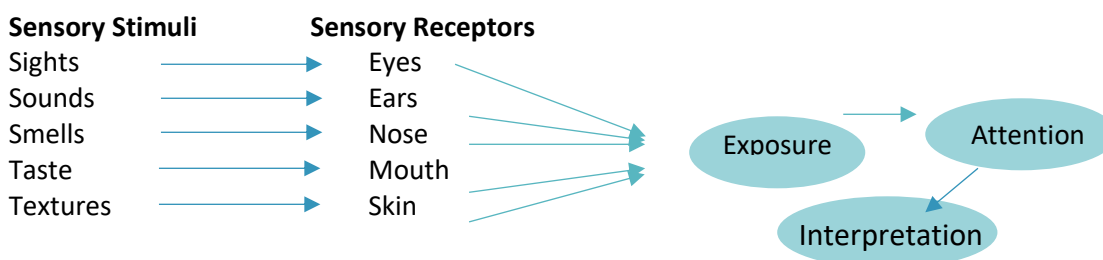


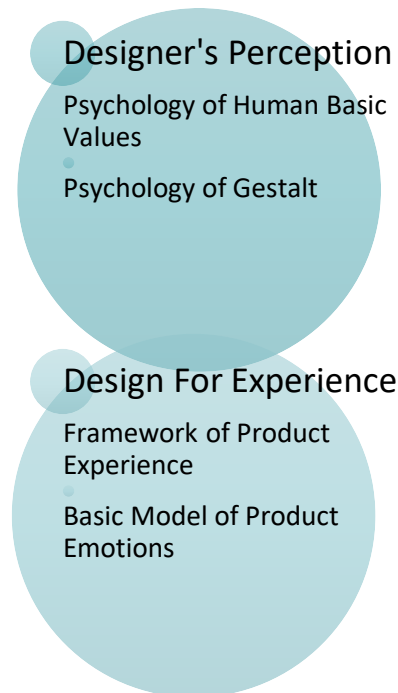
Figure 11
An Overview of the Perceptual Process
Solomon, M.R, 2015, p.206

Although, this paper is not focussing on multisensory, as a general finding, the stimuli of sensory and receptors which in the end of the process has come to a finalisation of an interpretation and it is part of the perceptual process and perceptual structure of gestalt principles. Thus, this gestalt principles are an organisation of visual information that consists of similarity, proximity, continuation, closure, figure/ground (Arnston, 2003, p.80). Taking into account of perception is imperative as it come along together with personal background that differs to each other in certain occasions. As the perceived visual design elements by the selected individuals with design background; it is imperative to value the perception by this group as they are the designers of the packaging design for the selected food products of SMEs. Knowledge and background interfere in this process and will result to the new design possibilities.

CONCLUSION

Every day the societies are facing the reality of packaging innovation that makes aesthetic part of the design considerations. The discussion of this paper, leads to a summary on social sciences and psychology which has given a fundamental stand for experiential concepts which possibly could structure some of the subjects in the design domain, and the framework provided it is an attempt to contribute some conceptual clarity of affective experience. Affective experience involves emotion of pleasure that can be identified as hedonic responses. Hedonic values are inclusive in the structure of human basic values by Schwartz (2012). Having user as the interpreter, the three distinct components of product experiences are involved. Emotional Experience, Aesthetic Experience, and Experience of Meaning. Previously, experiences to some extent differs in some situation such as the phenomena of affective, the theoretical backgrounds, research purposes and design possibilities. This affective experience will require an approach which will explain how behaviour, cognition and experience are interrelated in human – product experience. The most important, these can be

valuable for designers as to facilitate the structure of the designers in attempt to 'design for experience' which it will be an impact for new designs Desmet & Hekkert (2007).



REFERENCES

Journals

- Becker, L., van Rompay, T. J. L., Schifferstein, H. N. J., & Galetzka, M. (2011). Tough package, strong taste: The influence of packaging design on taste impressions and product evaluations. *Food Quality and Preference*, 22(1), 17–23. doi:10.1016/j.foodqual.2010.06.007
- Bloch, P. H., Brunel, F. F., & Arnold, T. J. (2003). Individual differences in the centrality of visual product aesthetics: Concept and measurement. *Journal of consumer research*, 29(4), 551-565.
- Desmet, P., & Hekkert, P. (2007). Framework of product experience. *International Journal of Design*, 1(1), 57–66. doi:10.1162/074793602320827406
- Hekkert, P. (2006). Design aesthetics: principles of pleasure in design. *Psychology science*, 48(2), 157.
- Henson, B., Barnes, C., Livesey, R., Childs, T., Ewart, K., Henson, B., ... Consumer, A. (2011). Affective Consumer Requirements : A Case Study of Moisturizer Packaging To cite this version : CONCURRENT ENGINEERING : Research and Applications. doi:10.1177/1063293X06068358
- Locher, P., & Locher, P. (2016). A Framework for Aesthetic Experience A Framework for Aesthetic Experience, (February).
- Mamaghani, N. K., Rahimian, E., & Mortezaei, S. (2014). Kansei Engineering Approach for Consumer 's Perception of the Ketchup Sauce Bottle, 1487–1494.
- Orth, U. R., Campana, D., & Malkewitz, K. (2010). Formation of Consumer Price Expectation Based on Package Design: Attractive and Quality Routes. *The Journal of Marketing Theory and Practice*,

18(1), 23–40. doi:10.2753/MTP1069-6679180102

Orth, U. R., & Malkewitz, K. (2008a). Holistic Package Design and, 72(May), 64–81.

Orth, U. R., & Malkewitz, K. (2008b). Holistic Package Design and Consumer Brand Impressions. *Journal of Marketing*, 72(3), 64–81. doi:10.1509/jmkg.72.3.64

Schifferstein, H. N. J., Fenko, A., Desmet, P. M. A., Labbe, D., & Martin, N. (2013). Influence of package design on the dynamics of multisensory and emotional food experience. *Food Quality and Preference*, 27(1), 18–25. doi:10.1016/j.foodqual.2012.06.003

Schwartz, S. H. (2012). An Overview of the Schwartz Theory of Basic Values An Overview of the Schwartz Theory of Basic Values, 2, 1–20.

Silayoi, P., & Speece, M. (2007). The importance of packaging attributes: a conjoint analysis approach. *European Journal of Marketing*, 41(11/12), 1495–1517. doi:10.1108/03090560710821279

Wang, Regina W Y; Chou, M.-C. (n.d.). The Comprehension Modes of Visual Elements : How People Know About the Contents by Product Packaging. *International Journal of Business Research and Management (IJBRM)*, 1(1), 1–13.

Books

Mokhtar, N. H. (2014). Inovasi Pembungkusan Makanan Efektif :Panduan Pembangunan Pembungkusan Sukses. Malaysia. MPH.

Frankfort-Nachmias, C., Nachmias, D. (1996). Research Methods in The Social Sciences. 5th ed. United Kingdom: Arnold.

Ocvirk, O.G, Stinson, R.E, Wigg, P. R., Bone, R.O, Cayton. D. L. (2002). Art Fundamentals: Theory and Practice. 9th ed. USA: McGraw-Hill Higher Education.

Solomon, M.R (2015). Consumer Behavior: Buying, Having and Being. 11th ed. UK: Pearson Education Limited.

K. Yin, R. (2014). Case Study Research. 5TH ed. USA: Sage Publications, Inc.

Published Thesis

Ford, N.A. (2014). Packaging Development in an ageing Society: A Case Study Approach in the united Kingdom Fast – moving Consumer Goods industry. Retrieved from <http://eprints.port.ac.uk/17862/>

Articles from website

<http://www.packworld.com/package-design/shape/yin-and-yang-package-supports-theme-balanced-snacking>.

<http://www.packworld.com/package-design/structural/mccormick-co-perfecting-art-staying-relevant>

Interviews

Encik Sulaiman b. Arshad (MA Art & Design Education) Chief Executive Officer, Packaging and Security Design Centre, SIRIM Bhd.

Assoc. Prof. Dr. Ghazali Daimin (PhD Visual Communication), Branding and Visual Communication Security Design and Corporate Identity, UiTM.